

# Emil Boreo Knows the Trick Of Interview in Pantomime

Still Vital Comedian of 'Chauve Souris' Thinks What Entertainment Needs Is More Childlike Spirit

By JAY CARMODY.

If you were Emil Boreo, or vice versa, your youngsters would get every co-operation when they want to "put on a show." If it required demolishing the house, or reducing it to a minor shambles, Mr. Boreo still would say yes. To him, the devastation comes under the sacred name of art and not without reason.

The reason is the "Chauve Souris," that magnificent musical whimsy which came out of Moscow two decades ago to awaken the childlike heart in people who fancied themselves as sophisticates.

That show whose material still serves Boreo excellently as one of the most fun comedians, even before he "labeled" (we said "laquered") night club audiences which are the most difficult of all, was born with the same way as the entertainment children "put on." Moreover, its spirit was quite the same, a thing of freshness, ingenuity, imagination and simple.

Jay Carmody.

Boreo, reminiscing about the origin of the famous Russian show, easily is the most engaging act that has played The Evening Star drama department in years. It is that because it really is not an act. He just drops in for a chat, gets started on a story, and before any one realizes it, he is singing and dancing to illustrate a point he is making. The point may have to do with his famous, ageless "Wooden Soldier" number, or the Italian opera skit, the one about the soldier and his sweetheart, or any other from the gay old show. An interview in pantomime is what it amounts to, if any of the picture magazines are listening, or should Hollywood be looking for a method for those of the people who interview badly the usual way.

Boreo animates his interviews because he is an enthusiastic man. Life fascinates him. People fascinate him. "Citizen Kane" fascinates him.

But he is fascinated most of all in this world by the old "Chauve Souris."

"You know how that began?" he begins and before one can affirm or deny the knowledge, Boreo goes on: "It began in a basement in Moscow, a basement where artists—the imperial ballet members, Pavlova, Chaliapin and all the others came to wine and dine after their performances. Ballet (the great clown of the musical) was the maitre d'hôtel. He used to ask the great performers to entertain. They did, the greatest of them, in the most informal, spontaneous after-theater show in the world."

Even the melancholy Russians, the ones who wrote its literature, forgot to be melancholy in Ballet's basement. They sang and danced, first for themselves, then for the old aristocracy which began to participate in the festivities.

Boreo, then a member of neither the art group nor the aristocracy, got to the party much as an American youngster would get to a circus, or crash a frolic for a movie star whose autograph he wanted.

"I started," he recalls animatedly, "as a dishwasher. There were six or seven of us, students, who had to see the show. Ballet let us wash dishes; a lot of which were vodka glasses."

"Gradually, the staff of the cafe started putting on its own show. My first part was the rear of a horse in a skit in which the great, plump aristocrat rode to the party in his fine carriage, the brain of the horse that he began to have ideas. One of the first of them was the 'Wooden Soldier' which is captivating Troika audiences today as much as it did those of the old Moscow when Boreo was a boy."

Its origin was the simplest thing imaginable. He just got to thinking, as imaginative lads will, about how much fun it was to see a marionette impersonate a human being. From there, it was but a step to wondering if it would not be equally entertaining to see a human impersonate a marionette. It seems to have been. Boreo never has got over the delightful surprise of it which is what makes him so sympathetic to the children mentioned away back there in the first paragraph.

The genius of American entertainment most admired by Boreo is Orson Welles (whom he sometimes refers to as Nelson Welles, confusing him, no doubt, with Drama Critic Orson Bell). There is nothing fabulous about Welles in Boreo's opinion. It is his idea that Welles seems fabulous to so many persons because, unlike the children, they have lost their simplicity and their innocence.

That's what he thinks people should keep, the childlike heart. Maybe that's the old White Russian of the effervescent Mr. Boreo.

Where and When Current Theater Attractions and Time of Showing

National—"Fantasia," the much-discussed Disney, with music conducted by Stokowski: 2:20 and 8:30 p.m.

Keith's—"Citizen Kane," the initial Orson Welles film venture: 2:30, 5 and 8:30 p.m.

Earle—"Meet John Doe," Frank Capra examines today: 10:30 a.m., 1:15, 4:05, 6:55 and 9:45 p.m. Stage shows: 12:35, 3:25, 6:15 and 9:05 p.m.

Palace—"Road to Zanzibar," Hope Crosby and Lamour on the loose again: 11 a.m., 1:05, 3:15, 5:25, 7:35 and 9:45 p.m.

Capitol—"That Certain Feeling," romantic comedy with Merle Oberon: 11 a.m., 1:45, 4:30, 7:15 and 10 p.m. Stage shows: 12:50, 3:35, 6:25 and 9:10 p.m.

Little—"The Girl in the News," another of those deft and daff British thrillers: 11:25 a.m., 1:40, 3:40, 5:40, 7:40 and 9:45 p.m.

Metropolitan—"Penny Serenade," story of romance, with Irene Dunne: 11:30 a.m., 2:45, 5:35 and 9:40 p.m.

Columbia—"Ziegfeld Girl," musical story of three of them: 10:45 a.m., 1:25, 4:10, 6:55 and 9:40 p.m.

Trans-Lux—News and shorts: continuous from 10 a.m.

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BUT THEY DO DARE—Defying Paul Lukas are Martha Scott and George Brent, they being the three important players in "They Dare Not Love," scheduled for Friday at the Metropolitan.

## Lana Turner Thinks Silence Is More Golden, Perhaps

By SHEILAH GRAHAM.

HOLLYWOOD.

Lana Turner is asked to give an address to the graduating class at Hollywood High School where she, herself, learned the rule of three. But she refuses because she is too frightened. "If only," she says, looking at one of her quotes in a recent interview, "if only I could say the things they say I say." . . . Hedy Lamarr rushes into a flower shop and while rushing out almost knocks down a man. "I'm so sorry. I wasn't looking," says Hedy. "I'm so glad," says the man.

"To practice my Spanish," says Linda, who, by the way, laughs at the rumor tying her to Mickey Rooney.

Talking about Spanish, I suppose now that Connie Bennett is married to Gilbert Roland, she will be fingering sentences in Spanish around the set. When Connie was the wife of the Marquis de la Palaise, she conversed on the set in French regardless of whether the person addressed understood that language. In Connie's recent film at Columbia, the cast had an effective way of ignoring Connie's individualistic behavior. Whenever she was late for work, the players ignored her; then the next day Connie would be half an hour earlier—until finally she was reporting on time.

Bing Crosby, Fred MacMurray, Ian Hunter and Franchot Tone will be interested in the future in the type of suits and slacks worn by Garbo and Dietrich. The quartet have bought an interest in the tailoring establishment of Watson & Son, where the two ladies buy some of their coats and pants. . . . Sonja Henie is dispensing with stockings.

Ann Sheridan had to do a spot of hog-calling for "Navy Blues." And it is now out with laryngitis. . . . That reminds me, Jeanette MacDonald is not grateful to the boy who had the idea of putting real flowers into a garden scene in "Smilin' Through." Jeanette is allergic to the pollen in flowers.

Ginger Rogers' next film, to be made off the R-K-O lot, gives her a percentage of the profits. . . . The Rosalind Russell-Clark Gable ending in "Unholy Partners" has been changed by order of the Hays office. The former version had the jewel thieves still a bit on the crooked side at the fade-out. Now they will go straight. . . . Seen on a studio "call sheet": "To report at 9 a.m. Forty boys and girls—must be able to eat ice cream!"

The Nancy Kelly-Edmund O'Brien friction is caused by Nancy's desire to have people around her. And her husband's dislike of the same. . . . Linda Darnell writes a letter daily to her Mexican beau, Jaime Jorba.

AMUSEMENTS.

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for the first time in her film skating scenes. "I can do faster spins without them," she explains. This will save the studio a lot of dollars. The long, thigh-length stockings cost \$60 a pair, and sometimes as many as three pairs a day were destroyed in action. Sonja would also like to eliminate skirts because they slow her up. But here the studio says a firm "No."

(Released by the North American Newspaper Alliance, Inc.)

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AMUSEMENTS.

3rd WEEK EARLE FRANK CAPRA GARY COOPER STANWYCK "MEET JOHN DOE" Produced by Frank Capra, Inc. EDWARD ARNOLD WALTER BRENNAN Plus GALA STAGE SHOW

Coming Friday "MILLION DOLLAR BABY" & on the stage GOLDEN DANCE QUARTETTE

METROPOLITAN 1st 3 Days Irene DUNNE & Cary GRANT "Penny Serenade"

Coming Friday George BRENT & Martha SCOTT "THEY DARE NOT LOVE" with Paul Lukas

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